

<i>Key Points to Remember When Practicing Phrasing</i>	
Posture	Free your posture when practicing phrasing. Allow the body to move naturally, without restricting your expression. This is especially important in the early stages, when working with more exaggerated motifs and phrases.
Singing	When working with motifs, phrases, or full sentences, begin with the following singing approach. This step is particularly helpful in the early stages of phrasing work and may be set aside later. Start by singing each block of phrasing—whether a motif, phrase, or sentence—out loud at a very fast tempo. Then continue singing it internally, gradually increasing the tempo each time. This is similar to polyphonic ear training: when we sing two notes faster and faster until the time between them disappears, they eventually sound simultaneously, vertically, in the mind. The aim of this preparation is to allow your mind and body to sense the entire phrase as a single unit—rather than as a sequence of smaller steps where you calculate and distribute energy. This unified feeling is most easily achieved through singing: by using your breath and voice to carry the whole phrase on one breath, your mind naturally perceives it as one thought, one gesture, uninterrupted. When singing, do not try to vocalize the distance between notes—it will only slow you down. Trust that the resistance of intonation is already embedded in your body and will not disappear when you sing. What matters is simply matching the pitch, keeping the rhythm, and above all shaping the line: giving more weight and presence to the prominent parts, while letting less important parts remain lighter, less important and more distant. Throughout the singing, always be clear about which interval in the motif, phrase, or sentence is the most prominent. If you cannot yet feel the phrase as one effortless unit, it simply means you have not sung it fast enough and are still breaking it up in your mind.

<i>Motifs</i>	
Playing	A correct foundation here will support natural phrasing later. If this stage of motifs is done correctly, your phrases and sentences will feel unforced and will move naturally with your breath. Play less prominent intervals slightly faster—about two to three notes per second. This helps you feel a natural sense of breath rather than a constrained or forced motion. Allow a slight slowing toward the main interval. Begin expanding the tempo in the last three intervals before the main one. This supports a clearer sense of intonation expanding and releasing, like a balloon inflating and deflating. Increase the amplitude of your wrist motions. Use broad, free movements—especially as you approach the main interval—so that your intention and energy are translated clearly into physical motion. Allow the dynamics to remain free. Let your dynamics expand naturally and trust that your sound imagination is already present. Remember, your focus is on the energy of intonation. There is no need to control the sound or your touch at this stage. Stay with the flow of intonation—let it expand, and then release naturally. Feel a fuller exhale in the main interval. When done correctly, you will sense a natural release in the final interval of the motif. After main intervals, exhale, wait, and start the new motif.
<i>Phrases & Sentences</i>	
Phrases	In phrases, keep your attention on the main interval of the main motif.
Sentences	In sentences, allow the less important phrases to be lighter and slightly faster—like a gentle release of air from a balloon.

 **SCORE**

C. Czerny
100 progressive studies
Op. 139 | No.50-100

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 **PRACTICE**

Work through at least
five pieces



DAY 1

Practice each step through the entire piece at a slow tempo, with written in the score articulations.

MARKING THE SCORE

Day 1

Practice Session: A Live Example

Fingering
Position-Change Notes

Markings

- Write down the fingering in the score as you play using an intuitive pedal.
- Mark position-change notes and add the pedal indications in the score.

Optional

Hand Motion

You may play through the piece using 3D wrist motion and elbow motion, gently releasing the fingers on the circled notes.
Later, once you feel confident with these skills, this step will no longer be necessary.
Instead, on the following day, you'll move straight to playing with correct hand motion — after first imagining every note in its sound texture.

DAY 2

HANDS SEPARATE <i>Practice Session: A Live Example</i>	
<i>Pre-practice Mindset Session</i>	- Breathwork, meditations, journaling. - Manifestation (clarify your needs - the energy of your 'dreams').
Sound Texture <i>Imagination</i>	Imagine each note in sound texture, combining it with sound movement & glissando between notes.
Sound Texture <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations.

HANDS TOGETHER	
Sound Texture <i>Imagination</i>	Imagine the notes in both staves in sound texture with sound movement and glissando.
Sound Texture <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations.
Energy	
Energy <i>Imagination</i>	Imagine the notes in both staves in sound texture with sound movement and glissando, infusing each note with the energy of your needs / dreams.
Energy <i>Playing</i>	Play the piece with 3D hand motion and posture, sound imagination, intonation & weight, and articulations, infusing each note and intonation with the energy of your needs / dreams.

DAY 3

HANDS TOGETHER	
Reconnecting with the Day 2 Foundations	• Play through the piece with your attention on the Day 2 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 3 layers.
Harmony <i>Imagination</i>	• Imagine the notes in both staves in sound texture & harmony, with sound movement and glissando. • Listen to the harmony and feel its emotional colour. • Then, imagine the notes as they are written in the score in sound texture and harmony with sound movement and glissando while holding the block chord with the sustain pedal. Imagine passing notes in the same harmony. • Next, imagine the notes again after you release the sustain pedal that was holding the block chord. • Imagine the notes in sound texture and harmony with sound movement and glissando.
Harmony <i>Playing</i>	• Play the piece with 3D motion, sound imagination, intonation & weight, and articulations. Trust that hand motions, intonation, arm weight, articulations, and posture are in your muscle memory. So you can now focus more attentively on the sound imagination of harmony.

HANDS TOGETHER	
Harmony & Dynamics <i>Markings</i> <i>Imagination</i>	• Mark the dynamics in the score. 1. Highlight the existing written dynamics to keep them visually and mentally prominent. 2. Cross out vague instructions such as dim. or cresc., and replace them with the specific dynamics you intend for each bar or section. 3. Remove hairpins except for those that begin and end with explicit written dynamics. Treat these as true dynamic transitions and write the exact dynamic markings, just as you would in other crescendo or diminuendo passages. • Then imagine the notes in sound texture, harmony, and dynamics, adding sound movement and glissando.
Harmony & Dynamics <i>Playing</i>	• Play the piece with 3D motion, guided by sound imagination. Intonate each interval with arm weight and articulations. Trust that the hand motions, intonation, arm weight, articulations, and posture are already anchored in your muscle memory. This allows you to focus more fully on the sound imagination of harmony and dynamics. When playing forte at a slow tempo, increase the amplitude of the 3D wrist motion so that it reflects the energy of the imagined loud sound, helping the hands and tone remain free of harshness. When playing <i>piano</i>, remember that you still need the full amount of arm weight to maintain control of touch and tone. Throughout, keep the hands light, empty, weak, and loose, and allow sound imagination—rather than physical force—to guide the movement.

DAY 4

HANDS TOGETHER	
Reconnecting with the Day 3 Foundations	Play through the piece with your attention on the Day 3 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 4 layers.
Harmony Dynamics Voicing <i>Imagination</i>	- Decide which voice to project the most. Avoid voicing embellishments and ornamentation. - Imagine the notes in sound texture, harmony, dynamics & voicing, with sound movement and glissando. Remember to imagine longer notes with their full duration.
Harmony Dynamics Voicing <i>Playing</i>	Play the piece with 3D motion, guided by sound imagination, intonation & arm weight, and articulations. The amplitude in hand motion will be reduced, adjusting to more subtle nuances of sound you intend to produce.
Energy	
Energy <i>Imagination</i>	Imagine the notes in both staves in sound texture, harmony, dynamics & voicing, with sound movement and glissando, infusing each note with the energy of your needs / dreams.
Energy <i>Playing</i>	Play the piece with 3D motion, sound imagination, intonation & arm weight, and articulations, infusing each note and intonation with the energy of your dreams.

DAY 5

HANDS TOGETHER	
Reconnecting with the Day 4 Foundations	• Play through the piece with your attention on the Day 4 tasks, gently reminding yourself of the layers you embedded into your imagination and muscle memory the previous day. This will help you maintain clarity as you add the new Day 5 layer.
Musical Speech <i>Playing</i>	• Play the piece with 3D motion, guided by sound imagination. Intonate each interval with arm weight, articulations, and musical speech. Trust that sound imagination, hand motions, intonation & arm weight, and articulations are in your muscle memory. It may feel complex and overwhelming to intonate musical speech in both hands at the same time. For this reason, focus on one hand only—typically the one carrying the more active melodic line. Direct your attention to intonating musical speech within the melody, rather than trying to apply it equally to both hands.



<i>Phrasing Structure</i>	• Analyze the phrasing in the score by marking motifs, phrases, and sentences. • Listen to the piece with attention to your phrasing choices, using this to confirm and refine your interpretation. • Give yourself the freedom to refine your phrasing structure over the coming days.
<i>Motifs</i>	• Sing each motif out loud, and then internally. • Play the piece by motifs, allowing a natural slowing as you approach the main interval in a motif. Sense musical speech in both hands within main intervals. A natural change in dynamics may also occur. After each motif, pause briefly without lifting your hands, allowing a full release of energy. Begin the next motif from a neutral, empty state. Direct your attention to intonating musical speech within the melody, rather than trying to apply it equally to both hands. At this stage, it is important to let go of control and avoid over-focusing on sound imagination or hand movements. Trust that these elements are already in place. Trying to manage everything at once may limit your ability to express phrasing freely, reducing contrast and restricting natural arm movement. Let go of previous steps and shift your focus entirely to expressing musical phrasing through your body—using arm motions, dynamics, and flexible timing to convey every nuance and contrast.
<i>Phrases</i>	• Sing each phrase out loud, and then internally. • Play the main motif in the phrase with slightly more volume, maintaining a more steady tempo. After each phrase, pause briefly without lifting your hands, allowing a full release of energy. Begin the next phrase from a neutral, empty state. When playing at the level of phrases, you may naturally find yourself moving at a slightly faster tempo, helping you perceive the unity of the motifs within the phrase. The principle of “right here” and “not here” applies at this level as well. The “right here” corresponds to the main motif, which may naturally carry more presence and be played slightly louder. The “not here” refers to the less prominent motifs, which can be lighter, slightly softer, and at times more forward-moving.

<i>Sentence</i>	• Sing each sentence out loud, and then internally. A helpful way to sense the energy of the entire sentence is to sing it out loud in a single, quick breath. Do not focus on precise pitch; instead, maintain the rhythm and, most importantly, the energy and direction of the phrasing. Allow less prominent phrases to feel lighter and more fluid, while keeping your awareness on the main intervals within the primary motifs. You may then continue the same process internally, singing the sentence in the mind with the same clarity and unity. • Play the main phrase in the sentence with slightly more volume, maintaining a more steady tempo. After each sentence, pause briefly without lifting your hands, allowing a full release of energy. Begin the next sentence from a neutral, empty state. When playing by sentences, you may naturally find yourself moving at a slightly faster tempo, helping you perceive the unity of the phrases within the sentence. You may feel inclined to calculate how much energy to assign to each motif—for example, by trying to measure the prominence of a main motif within a less important phrase. This is not necessary. Instead, take a more intuitive approach. Focus on allowing less prominent phrases to feel lighter and less significant, and the overall balance of energy within the sentence will emerge naturally. The principle of “right here” and “not here” applies at the level of sentences as well. The “right here” corresponds to the main phrase, which may naturally carry more presence and be played slightly louder. The “not here” refers to less prominent phrases, which can remain lighter, softer, and at times more forward-moving. With this focus, everything begins to fall into place, like a puzzle coming together. When first applying phrasing in playing, allow for greater freedom—slightly faster tempo and clearer dynamic contrast. Once the energy and flow are established, gradually slow the tempo and shift your focus toward sound imagination, refining the dynamics.
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